

SING OUT!

VCL. 1 NC. 12 MAY, 1951

25¢



**"SUR LES ROUTES D'ETE"
NEW FRENCH PEACE SONG**

"RENEW MY SUB"

..."Have derived much enjoyment and information from your publication. Many thanks."

..."We all enjoy it in our family and use it all the time."

..."I hope you will be pleased to learn that the contents of the first twelve issues have been excellent stimulants to many varied groups and gatherings, because the positive features of SING OUT are so valuable, that is, they educate while they entertain. I'm certain that all types of organizations will realize the need to subscribe."

..."That the truth can be spoken is quite true ... and the further truth is that it can also be sung...Best wishes for continued success."

The readers say it best and the renewals are coming in steadily. Let's put it up to you. The coming year can bring a magazine with new and old songs that play a vital part in our desires for peace and a better life.

Song can do a big job and an enjoyable one. So let's hear from you. Send criticisms and suggestions with your renewals. We'll print them and act on them to make this an ever improving magazine to suit your needs.

WANTED: PEACE SONGS

Song-writers have been called upon recently by a number of organizations to lend their talents to the cause of peace. Competitions for peace songs are currently being sponsored by the Labor Youth League, the Berlin World Festival Committee (see page 9) and the American Peace Crusade.

The Peace Crusade competition will culminate in a national cultural festival for peace in Chicago at the end of June. Among the prizes being offered by the Peace Crusade are: a fifty dollar cash award against royalties; a guarantee of commercial publication in sheet-music form of the prize-winning

song; a guarantee of recording (on the Hootenanny label) of the two best songs by some of the nation's leading performers.

Entries should be submitted to the American Peace Crusade, 1186 Broadway, New York, N.Y. The only requirement for the contest is that the material deal with the question of peace.

SING OUT heartily endorses these competitions, and any similar efforts which will enlist music in the struggle for peace. We urge all of our readers (including those who have never written a song before) to take pen in hand and get to work.

We should like particularly to call on those song-writers whose works have been notably missing in the past few months -- Bernie Asbel, Bryant French, Bill Wolff, Ray Glaser, Sonny Vale, and many others throughout the country to take this opportunity to add to the storehouse of the world's cultural expression for peace.

Sing Out

Vol. 1  May
No. 12 Shannon Service Co., N.Y.C. 1951

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85 150 MILLION

Words by
Walter Lowenfels
Music by
Nathan Charlieres

"We here highly resolve that these dead shall not have died in vain..." No, Abe Lincoln, we have not forgotten for they will not let us forget. The fight for the freedom of the Negro people goes on. And the veterans of World War II who chained themselves to your monument in Washington demanding the freedom of Willie McGee did you honor. A blues we sing now, a plaintive song for our martyred dead, and a song of struggle for a land that will someday soon really be "our home".

Rhythmically

One hun-dred and fif - ty mil-lion folks in our land

All free and e - equal Woul-dn't it be grand.

My ho - o - me My ho - o - me There's

no place no place like home.

Seven men in Richmond
Burned last night,
Would they have burned
If their skin were white?

CHORUS

150 million,
Which ones are free?
If they kill seven Negroes
Can't they kill you or me?

CHORUS

Land of the free,
Home of the brave,
Willie McGee
In a new dug grave.

CHORUS

No matter how humble,
No matter how small,
If they murder Negroes
Will you have a home at all?

CHORUS

No more time
To hush or beg;
Take freedom for all,
Or take chains on your leg!

CHORUS

150 million
Folks in our land,
All free and equal-
Wouldn't it be grand?
That would be my home--
There's no place,
No place like home.

"PEEKSKILL U.S.A."

By Irwin Silber

When the definitive history of music is finally written in some peaceful world of the future, one whole chapter will have to be devoted to the story of one concert -- the concert which was held near Peekskill, New York on September 4th, 1949.

A concert out-doors is unusual, but not unheard of. A concert audience of 25,000 is something out of the ordinary, but not world-shaking in itself. A concert featuring Paul Robeson is always exciting, but not necessarily charged with super-significance.

But on September 4th, 1949, all these elements were joined with one another -- the determined struggle of American workers, Negro and white, to guarantee that this concert be held.

The story of what happened at Peekskill that day is well-known. The newspapers throughout the world in banner headlines told of the organized fascist attempt to murder Paul Robeson and to thereby stifle the growing voice of the Negro people and their white allies for peace and freedom.

Despite the memories of flying glass, crushing rocks, and police-endorsed mob violence, one fact stands out -- the concert was held. Paul Robeson sang in the beautiful country near Peekskill to an audience of 25,000 people.

Now, Howard Fast has written a book about that concert and the events leading up to it -- "Peekskill, USA". He tells of the first scheduled concert -- sponsored by People's Artists -- which was violently stopped by the fascists and the police, and the week of terror and protest that followed. He tells the story of Paul Robeson, the great giant of a man who has become a symbol of hope throughout the world. He tells the story of the Negro people and their devotion to Robeson's struggle, their defiance of lynch terror, their indomitable courage, and

their unity with the white workers. He tells the story of the concert that was held in terms of glowing tribute to the workers who made it possible.

Howard Fast, who has achieved a well-earned place in American letters for his books, and a well-earned place in American hearts for his devotion to the people's struggles, was in the middle of Peekskill. Chairman of the first concert, organizer of the physical defense of that concert, participant in the protest movement, chairman of the second concert, Fast is in the best position to tell the story of the historic events.

And tell the story he does, in a moving, exciting narrative which will help those who were at Peekskill to re-live the events clearly and which will give to those who were not there a picture and a feeling of what actually happened.

"Peekskill, USA" is an important book -- because its conclusions, based on fact, are inescapable. William L. Patterson, Executive Secretary of the Civil Rights Congress quotes from the Peekskill song ("Hold The Line" -- SING OUT Vol. 1, No. 1) in an introduction to the book -- "As we held the line at Peekskill, we will hold it everywhere." "This was the slogan that emerged from . . . Peekskill," writes Patterson, and this is the slogan and feeling that emerges from Fast's book.

"Peekskill, USA" was too "hot" for a commercial publisher. The Civil Rights Congress, therefore, published the book itself. This too is a significant development for the progressive movement and one to be welcomed. The book appears in two editions, a paper-covered volume which sells for \$1.00 and a cloth-bound edition for \$3.00. Books may be ordered through the Civil Rights Congress, 23 West 26th St., New York, N. Y.

86 SULIRAM

Suliram -- "hush baby, I've waited for you a long time and now that I've found you I'm going to keep you"--a beautiful Indonesian lullaby that almost sings itself. I using the phonetics roll the "r's" and use the short "a" sound. A smooth, lyrical treatment will entrance your audience or quiet any squalling baby.



Su - li - ram su - u - u - li - ram, ram,
 ram, Su-li - ram ya-ng ma - nis A-du - hai in-
 du-ng suh-er rang bi-dja-lka sa-na di pan-dang ma-nis
 Ting-gi la Ting-gi si ma-ta-ha-ri Su - li - ram
 a nak-la koor-bau ma-ti toor-tam bat Su - li - ram
 Su - dah la la - ma sal - ya men - cha-ri
 ba - ru se - kla-rung sa - ya men da bat,



87 LONG WAY FROM HOME

With GI's in Korea today, "A Long Way From Home", this quiet, lyrical song presents a moving plea for peace.

Words and Music
by Lewis Allen

Lyrical G Bm C D

Ea-gle tries its wings and ea-gle longs to fly,

G Bm C D⁷ C G

Ea-gle leaves its nest for the wide blue sky. Ma-ny miles to wan-der,

Em D Em G D⁷ G

Ma-ny miles to roam, Fare-well the ea-gle, A long way from home.

G Bm C D⁷

Fox tries its legs and fox longs to run,

G Em C D⁷ C G

Fox leaves its hole and fol-lows the sun. Ma-ny miles to wan-der,

Em D G D⁷ G

Ma-ny miles to roam, Fare-well the fox, A long way from home.

G C G Em C D

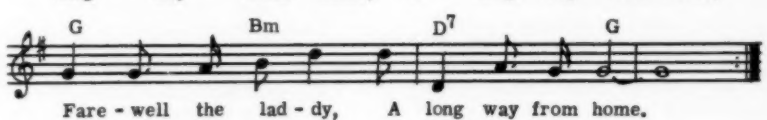
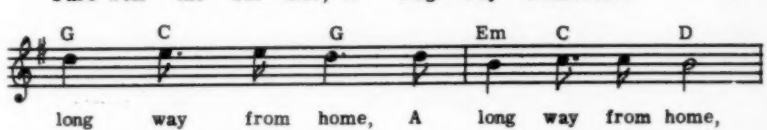
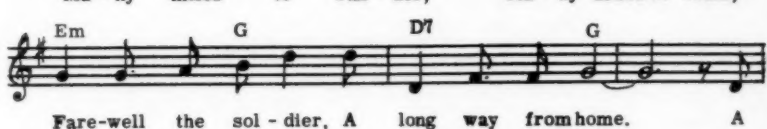
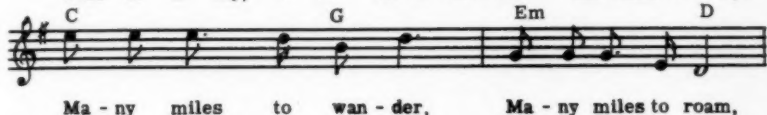
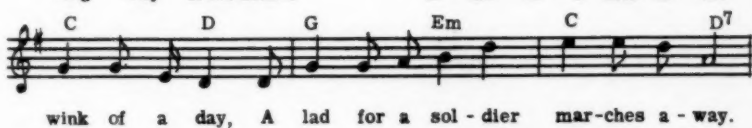
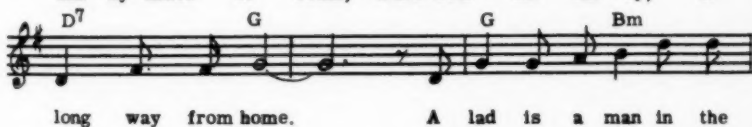
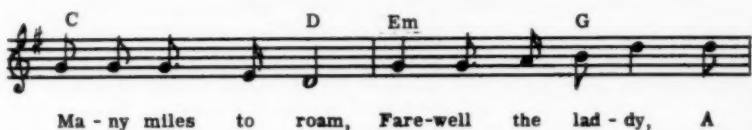
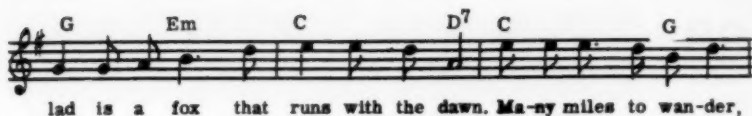
A long way from home, A long way from home,

G Bm D⁷ G

Fare-well the ea-gle, A long way from home. A

G Bm C D

lad is an ea-gle that wheels and is gone, A



Sur Les Routes d'Été

The official French youth song of the relays for peace by Henri Jacques Dupuy, its poetic imagery helps set a high standard for our American song-writers. The English translation is a literal one and not designed for singing. If some enterprising reader can match an English version to the melody, we will be happy to print it in a future issue.

With Vigor

Sur les rou - tes d'été sur les rou - tes de
 Fran - ce nous al - lons par mi - llers au ren - dez - vous de l'es - pe
 ran - ce Par les champs et les bois no - tre
 chaîne est im - men - se et l'é - cho de nos
 voix Vous an - non - ce la joie.

2. Sur les routes d'été
 Par-dessus les frontières
 Nos chansons vont jouer
 A sout' mouton dans la lumière.
 Ell's boiront aux ruisseaux,
 Camperont aux clairières
 At au matin nouveau
 Diront: Le monde est beau!
3. Sur les routes d'été
 Des corons jusqu'aux plages
 Les relais de la Paix
 Emporteront notre message.
 A travers les moissons
 De village en village
 La clef des horizons
 Sera notre chanson.

4. Il y a tant de fleurs,
 Tant de beauté sur terre
 Tant de place en nos coeurs
 Pour des forêts et des rivières.
 Que nous saurons chasser
 La nuit et la misère
 Et offrir a l'été
 Une chanson de paix.
5. Et à notre retour
 Les yeux pleins de promesses
 Le coeur bronze d'amour
 Nous amasserons nos richesses:
 Trésor de l'amitié
 Trésor de la jeunesse,
 Messagère de paix
 Sur les routes d'été.

3rd World Youth Festival

More than 25,000 young people from practically every country on the face of the Earth will flock to Berlin this summer to participate in the World Festival of Youth and Students for Peace. This Festival will be the third such celebration in the post-war years. In 1947, the Festival was held in Prague, and in 1949 in Budapest.

The Festival program, which will run from August 5th through August 18th, will be highlighted by dozens of cultural and athletic competitions and demonstrations. Programs from the various national groups represented will include singing, dancing, theater pantomime, ballet, and instrumental music.

In addition, individual competitions, open to all participants, will be held in folk singing and dance, classic ballet, choir, solo singers, symphonic orchestras, piano, string instruments, wind instruments, folk instruments (including guitar and accordion), harp, and chamber music--vocal and instrumental -- including duets, trios, and quartets.

103 cinemas will present films from all over the world, including films made by the International Union of Students of the 2nd World Youth Congress, World University games, scientific, and educational films.

A mammoth exhibition of painting, sculpture, and applied art will be another feature of the Festival.

Special prizes will be awarded the best original song, poem, short story, painting, sculpture, film, or poster dedicated to the theme of peace.

The participation fee, which includes food, accomodation, and transport inside Berlin as well as entrance to all Festival programs and activities will be thirty dollars. All youth (up to 35 years of age) are invited without regard to race, religion, or political belief. SING OUT readers who may be interested in attending the Festival as individuals, or as delegates of an organization, should contact The Preparatory Committee for the World Youth Festival, 106 E. 14 St., N.Y.C.

SUR LES ROUTES D'ETE **ENGLISH WORDS**

On the roads of summer
On the roads of France,
We go by thousands
To the rendezvous of hope,
Through the fields and woods
Our chain is immense,
And the echo of our voice
Announces our joy to you.

On the roads of summer
Beyond the borders,
Our songs shall play
Leapfrog in the light,
They shall drink in the brooks,
Camp in the clearings,
And in the new morning will say:
"The world is beautiful"

On the roads of summer
From the mining camps to the
beaches,

The relays of peace
Shall carry our message,
Through the harvests,
From village to village,
The key to the horizons
Shall be our song.

There are so many flowers,
So much beauty on earth,
So much room in our hearts
For forests and streams,
That we shall know how to chase
away
(shall be able to chase away)
Night and misery
And offer to summer
A song of peace.

And on our return
Our eyes full of promise,
Our hearts tanned with love,
We shall amass our riches:
Treasure of friendship.
Treasure of youth,
Messenger of Peace
On the roads of summer.

FORMING A CHORUS

This is the seventh in a series of articles by Ralph Ditchik, conductor and composer. He is now teaching a class and workshop in choral conducting at the Metropolitan Music School, 18 West 74th St., in New York. The School especially encourages trade union, community, and youth organizations to send people to this class in order to develop their own musical leadership.

HOW TO ORGANIZE TO SING (Concluded in this issue)

1) Mimeograph

To reproduce music by mimeograph an ordinary mimeo-stencil is employed. A five line rule can be purchased which makes a five line staff with one stroke. A small stylus is used to make the notes. The words can be either hand printed or typed in with a typewriter.

2) Hectograph

Music stencils can be made more easily with a hectograph process than with mimeo. In the hectograph process, one typewrites or prints with a hard pencil directly on a smooth white sheet which has a carbon-based back. Hectograph stencils can be purchased already lined with music staves for about ten cents each, and without the music staves for about five cents each.

3. Notation

- a. Use music manuscript immediately. Rote singing is so much more time consuming in the learning of new material. Even people who have never seen a music manuscript before, with a few simple directions can begin to sight-sing. Teach them how the notes on a staff go up or down or stay the same; move skipwise or stepwise. This is even sufficient to begin to serve as a rough guide in learning music faster. After all, to go beyond an elementary musical level without learning some reading techniques requires a kind of drudgery which takes all the joy out of choral singing. Furthermore, will this not be another inducement for people to join your chorus? What person would not like to be able to pick up a piece of music and sing it at sight!

b. Reproduction techniques

Since many choruses that are just starting out will not be able to afford to buy music for all their members, or if you use material or arrangements which are not published, it will be necessary to be familiar with possible reproduction techniques.

4. Accompanist

- a. It is very helpful to rehearse with a pianist from the start. The piano will help pitch and rhythm accuracy, continuity of pulse, and cut down on the time required to learn a new piece. This doesn't mean that the piano should be used during the entire rehearsal, but the availability and use of a piano in rehearsals is most helpful.
- b. Sometimes a pianist and/or a piano is not available. Also sometimes there are instrumentalists in your organization who would love to have a chance to perform with the chorus. Take advantage of these oppor-

89 FREE ENTERPRISE

Words and Music
by Malvina Reynolds

A new school of linguistics has developed recently which is trying to find another word for "capitalism". This is Malvina Reynolds' contribution to that search. Of course, we might add, in Shakespeare's words, "A rose by any other name. . . ." Have everyone join with you on the chorus. Harmony is simple and sounds fine.

Rollickingly

D7 G D7



The air you breathe is poi-son, The food you eat is worse, The
The ban-dits of the old days Would hide their heads Their

G



dol-lars in your pay-check are pen-nies in your purse, In
old time buc-can-ear-ing was hard-ly worth the name, They

Dm C Cm



full page ad-ver-tise-ments They praise it to the skies, They
used to end on gib-bets And dance a-against the skies, And

G D7 E7 Am



tie it up with fan-cy bows and dress it up in fan-cy clothes, It
now they live a-long the sound, and sport their minks and cars a-round And

G C C#m A7 D7 G G7



still of-fends the gen-tle nose, Free en-ter-prise.
buy up con-gress by the pound, Free en-ter-prise.

C F



Free en-ter-prise, It's free e-nough, no doubt,

G7 C



An-y-thing they give a-way, You're bet-ter off with-out.

There's nothing free about it,
You pay at every turn,
Except the guys in Wall Street
Who have the stuff to burn,
They had to make new brain machines
To count their profits' rise,
But since there's always room for more
They still can make the market soar--
A little war does wonders for
Free enterprise.

They gag you if you holler,
They kick you if you sneeze,
They throw you in the hogcogow
For singing songs like these.
The only way to like it
Is to close your eyes and ears
It's good enough for Harry T.,
Morgan and the A and P,
But it's just no damn good for me,
Free enterprise.

90

DESPERADO

Square Dance Calls
by Arnie Weinstat

A satire of the characteristic stereotype of the ribald west, the song is sung with gusto and mock bravado. The dance also came out of the cactus country--West Brooklyn.

DANCE: First cou-ple to the right and then you cir-cle to the left you

SONG: There was a des-per-a- do from the wild and woolly west. He

change the la-diés o-ver and its there the gals get left Now

came in from Chi-ca-go just to give the west a rest He

swing your new found par-tner Oh you swing her round and round You

wore a big som-bre-ro and two guns be-neath his vest And

CHORUS:

swing that lit-tle la-dy with a wah whoop. You al-le-mande with your

ev-ry-where he went he gave his wah whoop. Oh a bold bad man was

cor-ners a-all Grand right and le- eft a- a

this des-per-ado From Crip-ple Creek way down in

round the ha- all when you meet your par-tner you

Col- or- a- do And he walked a- round like a

prom-en- ade all You prom-en-ade your ba-by with a wah whoop.

big tor- na- do And ev-ry-where he went he gave his wah whoop.

For the dance, repeat the first part of the music three times.

Now on to the left and you circle to the right,
You change the ladies over and we'll keep it up all night.
Now swing your new found partner, oh you swing her round and round
You swing that little lady with a wah whoop!

On to the last and you circle to the left,
You change the ladies over and its there the girls get left.
Now swing your new found partner, oh you swing her round and round
Oh, everybody swing with a big wah whoop!

DESPARADO ADDITIONAL VERSES

2.

He came to Coney Island just to take
in all the sights,
He went up in the Loop the Loop that
scaled the tallest heights,
They got him so excited that he shot
out all the lights,
And everywhere he went he gave his
wah whoop!

CHORUS

3.

A great big fat policeman came a-
walking down his beat,
He saw the desperado come on
trucking down the street.
He took him by the collar and he
took him by the seat,
And he put him where he couldn't
give his wah whoop!



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LEE HARING
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New York, 19, N Y
Circle 5 - 6136

singing People

By Irwin Silber

Malvina Reynolds, who has penned such people's songs as "Sing Along", "No House", "You're Crazy", and "Free Enterprise" is running for the City Council from the 3rd district of Long Beach, California. Malvina is campaigning for pensions, rent control, civil rights, lower prices, and peace.

DEPT. OF THE FOLK PROCESS.
Louise Jeffers didn't like the idea of singing "This Old World Is In A Sad Condition" at a recent booking. Too many people throughout the world are in a fine condition, says Louise. So, for the performance -- "Part of this world is in a sad condition"

A musicologist friend passed along the following quote from Frederic Chopin: "Art must be the mirror of the national soul. A nation which reaches out for foreign art--because it is supposed to be better--will never see its own soul." Anybody want to start a controversy?

Another friend, this one a merchant seaman just returned from West Africa, reports a most perplexing inquiry from a musician he met there. "What is the meaning" asked this musician, "of the word R-A-G-G-M-O-P-P?" The seaman didn't know what to say. We would venture the definition "one of the incurable diseases of capitalism."

A correction on "Die Gedanken Sind Frei" (Vol. 1, #6). The last line of each verse should be repeated. This makes it easier for the audience to join the singing.

91 THE GOLDEN RULE Words and Music by George Levine

A new song on an old theme. Sing it with a fast, solid beat and lots of spirit.

I'm not here to preach a ser-mon but I've
got a lot to say This world must be u-ni- ted for to
walk the right-eous way It's time to learn a les-son that's
thou- sands of years old We've got to live by the Gold-en Rule and
not the rule of gold We've got to live by the Gold-en Rule and
not the rule of gold Be-cause the Gold-en Rule
says live in peace just
like the Bi-ble told That rule of gold has made men hate and
kill since time be-gan We've live by the Gold-en Rule the
got to
Broth- er- hood of man.

Correspondence

LONDON

Dear Editor:

This is the way in which the Mobile Theatre Unit of Unity Theatre works.

Apart from myself, the whole shoot is worked by voluntary actors, producers, and technicians. We have an old army truck which is not so much steered as aimed, but which usually gets there with a little good humor on both sides. We cover the London area with 3-act plays mostly, but we also do cabaret items for socials based on hit numbers from past and present revues. In greatest demand are the completely innocuous OLD TIME MUSIC-HALL type of numbers (social democracy will have its little non-controversial fun). It is because we don't seem to have evolved the fighting song that I jumped at the chance to get your material. Our folk music is mostly written by the wrong folk for the least number of folk.

The artists are developed by the

Theatre. We seldom get experienced people coming in. All work during the day and rehearse and perform in the evenings and the week-ends. There are plenty of problems, like getting hold of a pianist who can really accompany a song, but for the most part we improvise and get by with very good standards. Few of us can sing and we have no way of training except to get up on the stage and 'press on'.

Apart from the musical side of our activities, the greater part of our work is to take out good working - class, class - conscious plays and perform them in halls, rooms, and even tents, where we can. One idea still being considered is to take out a "Mobile" version of Herb Tank's "Longitude 49".

That's what our Mobile Theatre is for -- to reach an ever widening audience.

Sincerely,
Bill Wardman

GOLDEN RULE -- ADDITIONAL VERSES

The rule of gold is the reason our land still has Jim Crow,
'Cause if it didn't make rich folks richer they would surely make it go.
But it keeps us all divided, makes us work for lower pay--
We've got to live by the golden rule and build a better day.

CHORUS

Each bullet has a price tag, each A-bomb costs so much,
And they even make a profit on each wheelchair and each crutch,
Yes, Wall Street makes the dollars, leaves the dying to the youth--
It's time to stop this ugly drive to war and learn this simple truth.

CHORUS

So listen Mr. Truman, and you Congressmen, and such,
We've been watching your behavior and we sure don't like it much.
You've been diving for that dollar so it's made the eagle scream--
It's time you hear our voice and fight for peace, 'cause that's our golden dream.

CHORUS



FORMING A CHORUS (continued from page 10)

tunities. Arrange special pieces for the particular combinations you have. Musical talents and skills can be used in so many ways.

- c. A guitar or banjo can be used very effectively as accompaniment in rehearsals and performances for small singing groups--especially in the performance of many folk songs.

B. Organizing

1. The choral nucleus

- a. From the very beginning each member of the choral group should have a special function in addition to singing. For example, the group should elect a secretary, treasurer, a librarian, a president. Thus at the outset the entire chorus comprises the temporary executive or organizing committee, and part of each rehearsal, or a special meeting time, should be spent in democratic discussion in planning repertoire, performance, music education program, recruiting, finances, etc..
- b. In addition the entire executive committee, i.e. the entire group, coordinated by the president, must constitute itself a "recruiting committee". Through personal letters, telephone calls, and visits to friends, announcements in all the organizations one participated in or has contact with, the chorus can rapidly increase its membership. Set concrete, but reasonable, goals for each week's membership drive. Provide for a recruiting competition for the period of the first couple of months, with an interesting award for the person who brings the most people into the chorus.
- c. The secretary can begin to function immediately. Make a mailing list from the combined personal lists of each member. Send out letters which will carry the spirit of, and information about, your new chorus.
- d. Organize a canvassing party. Go from house to house in your neighborhood. Go to various organizations whose membership you might interest in your chorus.

2. The sponsoring organization

- a. The choral nucleus must see to it that your organization understands your goals and integrates the choral group into the organizational activities. Plan immediately for performances at functions; cooperate with other performing groups in your organization for plans for joint programs.
- b. Put your organization's administrative apparatus to work! Have posters made. Write articles for the local papers. Make sure that articles and announcements go out to the entire membership through letters, the organization's magazine, newspaper, or bulletin.

How do you guarantee that a choral group will emerge from a small nucleus of singers?

Sing! Perform! Organize!

Recruit everyone into your chorus! All people want to sing! All people can sing if you help to overcome the inhibitions and miseducation. Ring out the spirit of progress and the joy of living, and the confidence to fight for a wonderful life and win it! For we are the inheritors of all the wonderful music of all ages! In "our" world there are no "listeners"!

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